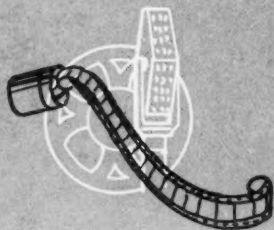
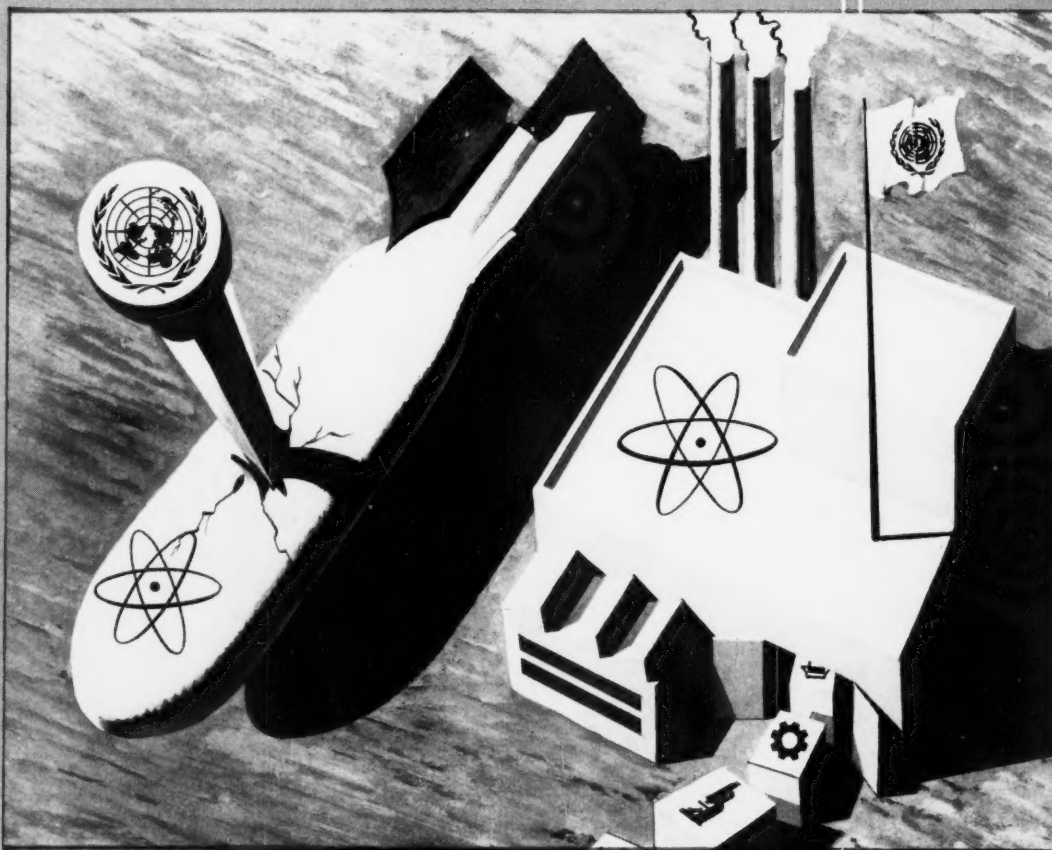


See & Hear

THE NATIONAL MAGAZINE OF SIGHT & SOUND IN EDUCATION



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Issue ⁴3 • Volume 6

January • 1951



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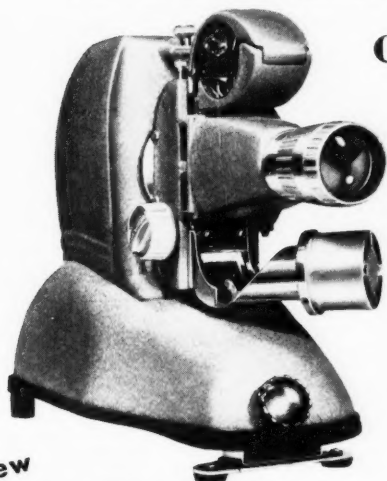
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See & Hear Magazine

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SEE & HEAR

Camera

Coronet Completes Eighty Pictures in 1950; Predict More in 1951

♦ Eighty sound motion pictures were produced in 1950 by Coronet Films in setting a record for 16mm instructional film output, and current schedules indicate 1951 will show a greater number, according to John M. Abraham, vice president and general manager. He attributed the increased production in part to improved research techniques and closer supervision by educational collaborators.

The variety of subjects ranged from *Art and Life in Italy to How Do You Know Its Love*, from *Food That Builds Good Health* to *William Shakespeare: Background For His Works*.

Citation for Distinguished Service Awarded Jam Handy Organization

♦ A citation for distinguished service was presented to The Jam Handy Organization by the Christian Education Department of the African Methodist Episcopal Zion Church.

Jam Handy, president of the organization, accepted the citation from Dr. James W. Eichelberger, secretary of the Church group. Other civic, religious and educational leaders who have received citations from the African Methodist Episcopal Zion Church include: President Harry S. Truman, Mrs. Eleanor Roosevelt, Mr. Ford Frick, Mr. Thomas E. Dewey, Mr. Jackie Robinson, Mr. Branch Rickey, Mr. Henry Luce, Mr. Ralph J. Bunche, Mr. Alfred E. Driscoll, and Dr. F. D. Patterson.

Society for Visual Education, Inc. Features Materials for Easter

♦ As the Easter season approaches, the Society for Visual Education, Inc., Chicago, has prepared a special list of recommended filmstrip and slide materials for this period. Copies may be obtained on written request from this pioneer producer and manufacturer's headquarters at 1315 Diversey Parkway, Chicago. You should also ask for new literature on improved filmstrip and slide projectors recently announced by SVE.

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The Solar System
Heredity and Environment

You may receive preview prints for purchase consideration by writing to Coronet's Preview Dept. Rental bookings may be made directly through leading 16mm rental libraries.

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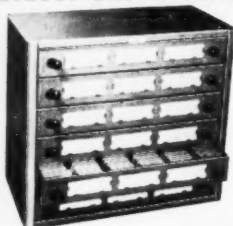
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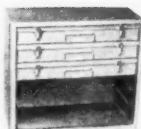


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REFERENCE SHELF

• *The A-V Bibliography*, by F. Dean McClusky, Associate Professor of Education, The University of California at Los Angeles. 200 pages. Price \$2.75. Publishers: Wm. C. Brown Company, 915 Main Street, Dubuque, Iowa.

♦ More than 3,000 individual references, exclusive of duplications in more than one category, are included in *THE A-V BIBLIOGRAPHY*, compiled by Professor McClusky, who heads the Department of Audio-Visual Education, University Extension, UCLA. His 30 years in the field include teaching the first audio-visual courses at the University of Illinois, the University of Chicago and Emory University. He has been consultant for the Ford Motor Company and has done research for the National Education Association, the Sloan Foundation, and the Committee on Scientific Aids to Learning.

Professor McClusky is also the author of *AUDIO-VISUAL TEACHING, VISUAL INSTRUCTION, ITS VALUES AND ITS NEEDS*, and other works.

Contents Are Fully Annotated

The Bibliography has 110 subdivisions. Its contents are fully annotated, in many cases with abstracts of the titles. Bibliography references are uniformly complete, including authorship, title, publisher, volume, number, state and inclusive pages.

Compilation of the volume followed many requests for a comprehensive list of references. Besides serving students, teachers and specialists with a shortcut to the sources of discussions of audio-visual teachings, the book is valuable for use in connection with textbooks.

The main divisions of *The A-V Bibliography* are: The Philosophy and Practice of Teaching with Audio-Visual Materials; Audio-Visual Teaching Materials and Their Use; Elementary Schools; Secondary Schools; Higher Education; Administration of Audio-Visual Instruction; Research on Value and Utilization of Audio-Visual Materials, and a final chapter with these subdivisions: Adult Education, Armed Services, International, Mental Hygiene, Public Libraries, Religious Education, Rural Schools, and Trends in Audio-Visual Education.

Teaching Materials in the Modern School: A Report of the Southern States Work-Conference on Educational Problems. 116 pp. R. L. Johns, Exec. Secty. and Editor of Publ., Gainesville, Florida. Price 40c.

♦ "Teaching Materials in the Modern School" represents a cooperative effort among teachers and administrators in fourteen southern states. It is an attempt to approach the entire field of materials of instruction in a manner which will consider selection, selection techniques, utilization procedures, and mechanical considerations surrounding utilization.

Covers Range of A-V Materials

Since the study includes consideration of the broad gamut of instructional materials, textbooks, films, slides, maps, flat pictures, radio, transcriptions, and television, to mention a few, it represents an integrated and extremely wholesome approach to the problem of the implementation of instruction as it need be considered in today's world of more things to teach and less time to teach them to increasing numbers of school children seeking tutelage in today's schools.

Practical Approach to Selection

The study represents a truly valuable approach since it includes principals, teachers, and supervisors from Oklahoma, South Carolina, Tennessee, Texas, Virginia, West Virginia, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Florida, Arkansas, and Alabama.

This study departs from traditional difficult-to-read format and includes a methodical practical approach to the everyday problems of selection and utilization of modern day instructional materials. In this project state committees and local schools cooperated in making individual studies and reporting practices for the benefit of all interested teachers, administrators, and other educational leaders to read and use. A true contribution to the field of instructional material techniques.

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See & Hear

NEWS LETTER

★ Mobilization of resources and how it may impinge on the audio-visual field, in the areas of films and equipment, shares the discussion spotlight with topics on progress in the use of the mediums in education at a series of midwinter meetings.

* * *

ALA MIDWINTER SESSIONS:

◆ Film seminars, screenings and evaluations were held at the Edgewater Beach Hotel gathering of the American Library Association January 30-February 3. The panel discussing the place of audio-visual materials in college libraries included Carl Hintz of the University of Oregon; Budd Gambee, West Virginia; Porter Kellam, North Carolina, and Marion Grady of Ball State Teachers College. The chairman was Ray Swank, who was also co-chairman with David K. Berninghausen at the seminar on the Library Bill of Rights.

The problem of films requiring special handling in public collections was discussed in connection with the screenings. With Patricia Blair presiding and Robert H. Schacht moderator, speakers were Helen M. Harris of the Lawson McGhee Library and president of the Public Libraries Division; Irving Lieberman, Brooklyn; Richard B. Sealock, Kansas City; and Donald Strout, University of Denver director of libraries and the library school.

The ALA announced that Dr. Scerley Reid, Assistant Chief, Visual Aids to Education Section, U.S. Office of Education, has been named to the Audio-Visual Board. Dr. Reid compiled the recently released publications, "102 Films for Democracy", "A Directory of 897 16mm Film Libraries" and "A Survey of Projectors in High Schools."

* * *

CALIFORNIA A-V MEETING:

◆ Dr. Roy Simpson, California State Superintendent of Public Instruction, was honored for his contributions to audio-visual progress, at a

joint meeting of the Audio-Visual Association of California and the San Joaquin Valley Section of the California School Supervisors' Association, at Fresno February 2 and 3. Dr. Simpson addressed the conference on the values of cooperation efforts.

Dr. Walter R. Hepner, president of San Diego State College, spoke on audio-visual responsibilities to other professional groups.

A visual presentation of the development of the state audio-visual program preceded the banquet speeches.

Other topics treated by speakers and in demonstrations included the roles of supervisors and audio-visual techniques in school-community relationships. Fresno teachers and pupils showed classroom use of the Standard School Broadcasts, with a live talent broadcast of one of the current series of "Music and the American Family - 1790 to 1950."

* * *

NAVA MISSISSIPPI REGIONAL:

◆ Speakers and subjects at the Central Region meeting of the National Audio-Visual Association, Inc., in Biloxi, Miss., January 18-20, with Herschel Smith general chairman, included a symposium on "Our Business in a Wartime Economy," Malcolm Ewing moderator; an analysis of developments by Hazel Calhoun, NAVA president; the dealer today, by C. T. McKinney of the Templeton Foundation; sales management, by President Herb Myers of the

Charles Beseler Company; and selling techniques, by John J. Dostal, of RCA Victor Division's Visual Products Section (an outstanding sales demonstration).

Two sample courses from the National Institute for Audio-Visual Selling were given in abbreviated form, and a demonstration of the use of audio-visual materials in the church was presented by Dr. David Colony, rector of St. Martin's Episcopal Church, Metairie, New Orleans.

* * *

STEPHENS COLLEGE HOLDS CONFERENCE APRIL 18-20:

◆ April 18-20, 1951 have been designated as the days for the "Third Conference on the Effective Utilization of Audio-Visual Materials in College Teaching" at Lodge Auditorium, Stephens College, Columbia, Missouri.

Purpose of the two day meetings is to report and discuss experiences in the utilization of audio-visual materials in general education courses and to exchange ideas and experiences regarding their use in specific courses.

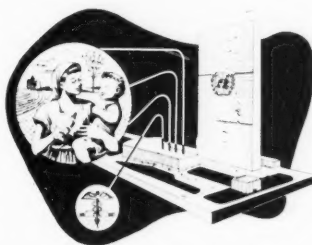
Robert de Kieffer, assistant to the dean of instruction and librarian, Stephens College, is conference chairman for the meeting.

* * *

MICHIGAN A-V ASSOCIATION:

◆ State educators working in the field of audio-visual education at the University of Michigan have organized the Michigan Audio-Visual Association "to advance education through the more efficient selection, utilization, evaluation and administration of the audio-visual materials of instruction." Membership is open to any educator with administrative responsibility for school programs using films, recordings and similar materials.

Newly elected officers are William G. Hart, Dearborn Public Schools president; Roger Zinn, Grand Rapids (CONTINUED ON THE NEXT PAGE)



See & Hear News-Letter:

(CONTINUED FROM PREVIOUS PAGE)
ids Public Schools, vice-president; and Ford Lemler, Director of the Audio-Visual Center, University of Michigan, secretary-treasurer.

Members elected to the executive committee are George Mills, Kalamazoo Public Schools; Lloyd Cartwright, Saginaw County Schools; Verne Stockman, Central Michigan College of Education, Mount Pleasant; and Mary Aceti, Denby High School, Detroit.

DAVI MEETS FEBRUARY 19-21:

◆ An Administrator's Clinic will feature the annual meeting of the Department of Audio-Visual Instruction of the National Education Association, in Atlantic City February 19-21.

Expert consultants will be available to administrators in these four divisions: county and rural audio-visual programs, city a-v activities, teacher education in methods, and college and university services programs.

Consultants have been chosen for their achievements in setting up programs, their familiarity with special problems and their ability to serve as resource aids.

NEW YORK U'S BIRTHDAY:

◆ The tenth anniversary of the New York University Film Library was observed at a reception January 16, attended by senior university officers, University Council members, the deans of all the colleges, administrative educational officials of the New York area, and documentary film producers, distributors and writers. The Canadian Film Board's *The Feeling of Depression* was reviewed.

FILM COUNCIL REVIEWS

CAMPUS FILM PROGRAMS:

◆ College and university sponsored films were the subject for discussion at a luncheon meeting of the New York Film Council January 16. Two films which treat campus life from a serious viewpoint were shown. Julian Bryan, Princeton alumnus and co-producer, spoke after the screening of *The Princeton Story*, honored in the Scholastic Magazines selection of the ten best educational films of 1950. The first public showing of *My First Week at Dartmouth* was introduced by Maurice Rapf, alum-

nus and producer. Mr. Louis Goodman reviewed preliminary results of a survey of college public relations films.

Wayne University Offers Graduate Jobs for Audio-Visual Specialists

◆ Graduate assistantships, fellowships and laboratory school staff appointments are available at Wayne University for advance work in audio-visual education. The awards, for the academic year and renewable, carry stipends from \$1,000 to \$3,500 plus tuition, and comparable stipends are available for summer sessions. Those appointed may carry up to three-fourths of a full program of course work.

Address inquiries to Arthur Steinius, College of Education, Wayne University, Detroit 1, Mich.

Alberta Increases Films Six-Fold

◆ Circulation of 16mm films to schools from the library of the Department of Education of the Government of the Province of Alberta was as follows in the last five years: 1945-46, 4,365; 1946-47, 8,375; 1947-48, 12,662; 1948-49, 19,778, and 1949-50, 21,111. Thus the total in the past year was practically six times that of the first of the five-year span.

Coronet Lowers Prices on Older Films; Increases On Others

◆ Effective immediately, and until further notice, Coronet Films announces that the prices of films produced before January 1, 1946 are reduced to \$10.00 a reel for black and white prints and to \$80.00 a reel for color prints. All orders dated after November 16, 1950, are to be filled at these prices. A complete list of the films in this group may be had from any authorized Coronet Films dealer, or by writing directly to Coronet Films, Coronet Building, Chicago 1, Illinois.

Effective February 15, 1951, and until further notice, the prices of

films produced during the past five years will be increased to \$50.00 a reel for prints in black and white and to \$100.00 a reel for prints in color. All orders postmarked before midnight on February 15, 1951, will be filled at current prices of \$45.00 a reel (B & W) and \$90.00 a reel (color).

Protestant Radio Commission Joins National Radio Script Contest

◆ The Protestant Radio Commission, now merged with the Protestant Film Commission in the new National Council of Churches of Christ in the U.S.A., has again thrown its hat into the ring in the National Script Contest of the Association for Education by Radio for 1951. The Protestant group is offering \$100 for the best radio scripts. Television scripts are included in the fourth annual contest. Sponsors to date are the School Broadcast Conference, WJJD (Chicago), World Book Encyclopedia and Audio Devices, Inc. Prizes for scripts will total more than \$1,000.

Manufacturers and radio stations should find in the contest an effective vehicle of promotion, says Chairman Dr. Sherman P. Lawton, University of Oklahoma, Norman, Okla.

All college students enrolled in radio and television classes are invited to join the competition. Entries from 11 states were received last year.

British Information Service Films Join Rate Increase Trend Feb. 1

◆ Increased prices of both 35mm filmstrips and 16mm sound films are announced by British Information Services. The raise on filmstrips was effective February 1. The higher charges for the 16mm productions, both black and white and color, start March 1. Two exceptions are *Royal Wedding* and *The Royal Wedding Presents*, with prices unchanged.

BIS Releases Film "Wonder Jet"

◆ An Commodore Sir Frank Whittle and a team of scientists re-enact the early phases of their eighteen years of work on jet propulsion in *Wonder Jet*, 10-minute 16mm sound film of British Information Services on the development and potentialities of jet propulsion. The production is available for purchase or rental, uses animated drawings to explain the principles of jet turbine engines, the speed miracle of today.



"HOLLYWOOD LOOKS AT ITS AUDIENCE"

BOOK REVIEW

Reviewed by Lewis V. Peterson, Chairman
Visual Communications, The University of Illinois

SOME CRITICS and fans of motion pictures may not realize the extent to which scientific techniques of audience research are being used by some parts of the industry. This reviewer has frequently accused Hollywood production moguls of finding answers as to what stories to convert into movies and what actors and actresses to use by one of two methods, one being a crystal ball and the second having recourse to their own omniscience as showmen and thus determining what you and I would like to see. It really didn't seem to make much difference which method was used, for in either case the prevailing cycle of motion pictures was continued.

There has been from time to time a suggestion that other kinds of information bearing on motion picture production were being sought. Often one would hear apocryphal (?) anecdotes from West coast citizens about "sneak previews"; also, one frequently encountered publicity stories telling of the popularity of various movie stars, and using as a measure of their popularity the volume of mail addressed to the particular actor or actress. However, most of us felt that the only measure to which Hollywood attention was paid was the total amount of money earned by a specific picture.

New Techniques Replace Crystal Ball

It was with considerable surprise and enjoyment that the reading of *Hollywood Looks at Its Audience* proceeded. Some different, promising techniques of audience research are being used by parts of the motion picture industry. In other words, it appears that both the crystal ball and armchair decisions are being abandoned. Leo Handel, author of the book, heads the first audience research group employed full-time by a major motion picture company (MGM). What he has to report should therefore be unique.

Handel introduces some of the problems which are peculiar to research on the film audience. There is story preference, the actor stars, the influence of the last picture scene, age and sex of the members of the audience, their schooling, and finally, the dimension of the two large audiences that view motion pictures. There is one very large group of people who are non-selective and will pay to see any motion picture; whereas, there is another very large audience which chooses what pictures members of it will pay to see. Obviously, it is of great commercial importance to producers to find the exact dimensions of both of these audiences, and in particular to find out just what influences operate to cause the selective audience to choose to see just certain pictures.

Many practical applications are growing out of audience research. For example, if the motion picture rights

to a stage play like "The Voice of the Turtle" cost five hundred thousand dollars, a producer should have some assurance that the motion picture version of this stage play will be sufficiently popular to justify its purchase. Another variable is, what stars would the movie goers like to see in that specific play. These are questions which audience research prior to production can answer.

Of Interest for Its Sociological Aspects

There are two features of the book which will be of particular interest to teachers and people interested in the sociological aspects of motion pictures. The first of these has to do with the use of various devices and techniques which are employed in motion picture audience research. The second has to do with the sections of the book concerned with content analysis of motion pictures and a review of the various studies and researches which have been made on the effect of the motion picture. Mr. Handel pays due respect to the numerous pieces of research which educators and school people have performed on the effect of motion pictures having to do with the acquisition of facts.

Leo Handel is one of a small group of research minded social psychologists who is employed by an industry to apply audience testing techniques to the patrons on whom the industry depends. Fortunately, the author writes in a most easy, readable style. Even when he is talking about the complexities of audience sampling and interpretation procedure, he is clear and interesting. His book, *Hollywood Looks at Its Audience*, is the first report of its kind to ever be made by the motion picture industry. Because of the audience influences examined, sampled, and also on account of the implications of Handel's research, this book is of great importance. ●

"ANIMAL STORIES" TOLD IN SERIES OF SLIDEFILMS IN COLOR

★ There's a delightful new series of six discussional slidefilms in full color titled *Animal Stories* and now available from The Jam Handy Organization, Detroit 11, and its distributors.

The six films are: *Rings, the Raccoon*; *The Lazy Bear Cub* (see cut); *Brush, the Red Squirrel*; *Mrs. Cackles Becomes a Good Citizen*; *Happy, the Rabbit*; and *The Adventures of Pete and His Dog*. They're designed for primary grade use and worth seeing!



Blackie learned to fish. Soot rolled in the wild flowers.



Feelings of Depression

THE FOURTH PICTURE IN THE SERIES ON "MENTAL MECHANISMS" BY THE NATIONAL FILM BOARD.

ANOTHER OF THE now widely-used National Film Board motion picture "Mental Mechanisms" series is the recent 32-minute sound film *Feelings of Depression*. This fourth title most ably upholds the high tradition of usefulness in the urgent task of human relations faced by professional workers and teachers everywhere.

Produced by the Board in 1950 for the Mental Health Division of Canada's Department of National Health and Welfare, in cooperation

with the Allan Memorial Institute of Psychiatry, McGill University and the Royal Victoria Hospital in Montreal, *Feelings of Depression* was produced by Tom Daly, directed and edited by S. Jackson.

It is the story of John Murray, how he became depressed and why. The film notes how John's personality development from childhood made him vulnerable to depression. Beginning with John's illness at a critical point, the picture retraces the causes for his serious mental de-

pression. He's having business difficulties "but the trouble doesn't lie in the business, but in John himself." The film shifts to his early childhood, shows how family problems, over-dependence on his father and subsequent disappointment laid a deep foundation for his later difficulties.

These films have made an important contribution to our audio-visual resources as their widespread use throughout the U. S. as well as Canada attests. Prints of *Feelings of Depression* are available from Film Board U. S. distribution offices in Chicago and New York.

A-V REFERENCE SHELF

A Guide to Audio-Visual Materials for Elementary School Social Studies by William H. Hartley. 191 pp. The Rambler Press, 50 Court St., Brooklyn 2, N. Y. Price \$3.50.

♦ Mr. Hartley's work represents a significant and outstanding contribution to the opportunity of the elementary-school teacher for locating carefully annotated and effectively classified audio-visual materials of instruction.

In a well worked out preface and introduction to the problem of finding and using proper audio-visual materials in instruction, Mr. Hartley briefly and effectively enumerates some of the opportunities and at the same time problems confronting the elementary teacher who is seeking to improve the quality of his teaching responsibilities through audio-visual materials.

Part II contains a carefully worked out annotated list of aids to learning. These include subject classifications of 16mm sound films, filmstrips and slides for elementary-school social studies. The classifications include such topical headings as: Animal Pets, Map Concepts, Children of Other Lands, Circus, Citizenship, Community Helpers, Community Life, Conservation, etc.

Truly this guide provides the classroom teacher with a comprehensive and functional source book of audio-visual materials organized according to specific curriculum subject areas. This represents a professional materials contribution which should be within easy grasp of every elementary-school teacher grades 1 to 6.



Not too young to feel deeply... his feelings often led him to interpret wrongly what he saw and heard... simple, ordinary things.



The office was a swell place... the people were so nice... they even knew my name. Some day I'm going to be like Daddy.



Bob's success was, in a way, his own success, but he felt empty and desolate to see him depart on his way to college.



He becomes the victim of a struggle with conscience which shows itself as depression. Its main victim is John himself.

CANCER EDUCATION

★ A well-rounded program of cancer education for secondary schools is being offered to administrators and teachers by the American Cancer Society. The program is designed for year-round integration with several subjects in addition to those of health education and general science. The materials were prepared with top-level advisory help from the National Education Association and the U.S. Office of Education.

The program makes use of pamphlets, posters, films, lantern slides and special pictorial charts on the statistics and biology of cancer.

Motion Picture for Secondary School Use

From One Cell, a 11½-minute color film for biology students, has been used in many secondary schools since its release last year. The film makes use of the framework of normal classroom discussion of cell growth and behavior to present cancer as a special aspect of the phenomenon of growth.

Using both live action and diagrams, the film discusses embryonic, regenerative and degenerative cell behavior. The abnormal growth of cancer is presented in terms which clarify concepts of normal growth and provide interest in the as yet unanswered questions of abnormal cell behavior.

Technically, the picture is distinguished by especially-developed time-lapse sequences, showing highly-magnified specimens of normal and abnormal living tissue, which are unique in a teaching film.

Designed for Biology Class Use Only

The 16-mm sound film is designed for biology classroom use. It is not recommended for use in general school assemblies.

A folder called "Why Learn About Cancer?" explains to secondary school students that the disease primarily is one of older people. "But," it points out, "if you learn a few simple facts about the disease you may be able to save the life of someone in your family or of a friend . . . and, some day, even your own."

Dr. Worth McClure, Executive Secretary of the American Association of School Administrators of the NEA and Dr. Paul Elicker, Executive Secretary of the National Association of Secondary School Principals of the NEA, distributed 32,500 copies of the ACS booklet, "Teaching About Cancer," to the members of their Associations.

Below: typical American Cancer poster



U. N. Hour of Decision

SEE & HEAR EDITORIAL

★ The Great Ideal that is the United Nations faces another and most critical hour of decision as the United States presses for strong language if not punitive action against the aggressor, Red China. Frustrated by the loss of a final victory in Korea and by the heavy price of the continued struggle, many Americans share with members of the Congress and a large part of the nation's press a growing disaffection for this council of nations.

To all of them we say, it cannot fail. It must not fail.

Whatever the outcome of this test, the world cannot survive without this forum of world opinion and the court which it provides through the Security Council for negotiation, mediation and conciliation of international disputes.

True, we have failed to reach the large masses of the peoples held in the bondage of ignorance and censorship and so largely unaware of the sincere hope for lasting peace which exists in our hall of the world. But communication to them and to the rest of the world within our sphere continues to be more important than the race for more powerful armaments.

As long as we maintain our faith in the ideal and implement it with *further greatness of sincere leadership, we are working for peace*. If anything is lacking, it is not alone the reluctance of our fellow nations to provoke further conflict, it is our greater need for inspired leadership in this time when greatness alone can win the bloodless battles.

We have lacked that inspired leadership on the national level; to continue without it or to reject its importance on the international scene is to risk needless conflict.

We keep our faith in the United Nations. There is no other way. The prayers of millions in this land and the blood we have shed in Korea are not in vain but of the same deep faith in the will of men everywhere to live ultimately in a world at peace. —OHC



ABOVE: DR. MIESSNER and the Phonoscope at work; (right) here is the complete kit of Phonoscope filmstrips and accompanying guides. (Courtesy Operadio Mfg. Co.)

as told to See & Hear
by Dr. W. Otto Miessner



Music Appreciation for Everybody

• THE STORY OF THE PHONOSCOPE AND ITS ROLE IN MUSIC EDUCATION •

HAVE YOU EVER sat through a concert wondering just what it was all about? Or have you had some expert explain the whole musical work to you before it started and had your enjoyment of the music spoiled because you were trying to jigsaw what you had been told into the sounds as they went by? Then you are cognizant of a problem which has plagued music educators ever since the first one poked his elbow into his student's rib and whispered, "There! Did you hear that? That's where the second part of the first theme comes in." . . . followed by shushes from the neighboring seat holders.

"Time" Is the Essence

"Music is a temporal art" is another way of stating the problem. Unlike architecture, painting or sculpture, music takes place in time. This means that it must be taught in time. Every music teacher who has ever guided fumbling fingers over ivory or placed the first bow in a small hand knows this so well he doesn't remember that he knows it. To help him communicate this concept, he has long accepted the use of a sizeable list of audio-visual

aids from the swaying baton to the ticking metronome to the flapping foot.

Nearly all such familiar and successful devices were contrived and proved in the profession of transmitting learning to students who were practicing musical *performance*. But in recent years the music educator has been coming more and more to grips with a different problem.

But What of the Listener?

Up to now, music educators have been concerned chiefly with the development of performance skills by the most musically talented. That they have succeeded admirably is evidenced by the thousands of excellent school choruses, bands and orchestras heard in all parts of this country. They are the wonder and pride of the communities in which they flourish.

Notwithstanding these phenomena of progress in our music education, prominent music educators, statesmen, thinkers, and curriculum revisers have been growing more and more critical of a music program that devotes the major portion of its time, effort, and financial support to the training of a small minority,

leaving the large majority of the students untouched by it—except as they may hear the music produced by their more fortunate fellows.

Our Most Important Trend

"Music Education for Everybody", therefore, has become the most important trend in music education today. It would be as absurd to imply from this that everybody should have training in the skills necessary to perform music as to insist that everybody must write a best seller. It means that the emphasis in music education is shifting from the training of a few skilled performers to the goal of developing in every student the capacity to understand and appreciate the musical art. In shorter words, then, the present trend in the thinking of both general educators and music educators is toward the objective of "Music Appreciation for Everybody."

Music Appreciation For Everybody, then, is an idea, a program of expanded music education that can take in "everybody", starting at his own levels of interest and capacity, helping him to improve his tastes, and developing his understanding of the manifold meanings that music

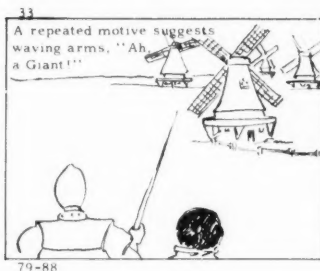
conveys. Such a program can and must be adapted to the needs of lay listeners as well as of prospective professional musicians.

With the inception of such a program there is immediately posed a very serious teaching problem. How do you teach musical concepts to people who may not be able to read notes—to say nothing of following a score? How do you inform a person about something which happens now—in time—and then is gone? A major symphony may contain 150 musical events each worthy of commentary. How do you tie each comment to the fleeting combination of audible vibrations which it describes? How do you poke your elbow in your student's rib and tell him what you want him to know without bringing down the house?

An Audio-Visual Solution

Many years ago, in teaching classes in Music Appreciation and in Musical Analysis, I was confronted by these problems and decided to try to solve them. The result of this work is a new type of filmstrip presentation known as "Phonoscope Filmus" and an instrument called the "Phonoscope," made by Operadio.

Here is one of the frames from the Phonoscope Film on "Don Quixote" by Richard Strauss:



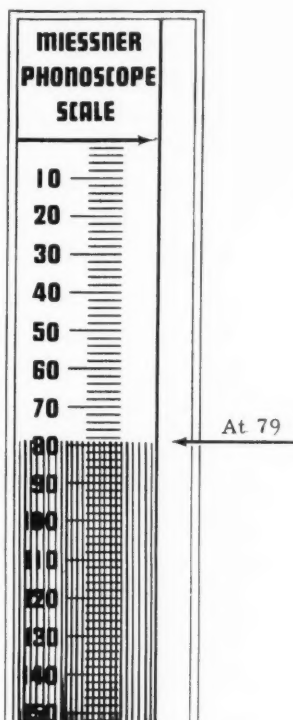
This is the beginning of the sequence of incidents about Don Quixote and the windmills. The figure 33 indicates that this is the 33rd musical incident of "Don Quixote" and the 33rd frame of the film.

The words, "A repeated motive suggests waving arms, etc." describes the music which is happening at this moment.

The numbers "79-88" allow you to find this music on the record while seeing this illustration on the screen. They mean that this musical incident begins approximately 79 seconds after the beginning of the rec-

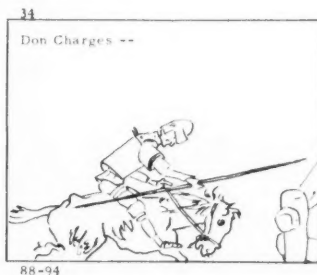
ord side which contains this music. This can be picked out by music educators sufficiently familiar with the music or can be timed or—if it is unfamiliar—you can find this exact place in the recording by use of the Phonoscope.

Lift the tone arm of the Phonoscope from the record and move it until the indicator on the Phonoscope scale points at 79.



Lower the tone arm onto the moving record. You will hear the music described in this frame.

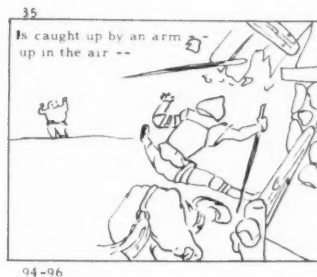
When the indicator reaches 88 on the Phonoscope scale, advance the film one frame:



Now you see Don Quixote charge-

ing the windmills and you hear the music change to represent this change in action.

When the indicator reaches 94, advance the film to the next frame:



The music changes and you hear the sound of the windmill arm striking Don Quixote.

In two seconds the indicator reaches 96. You advance the film again:



Immediately you hear the thud with which Don Quixote hits the ground.

Please note that you have heard this series of four musical incidents without interruption. Yet at the instant each occurred you saw it described verbally and portrayed visually. You were able to identify each sound as it passed by.

This illustrates the Phonoscope technique as used with program music where the music tells a story. It is just as valid and even more valuable when used with symphonic music where form and structure must be explained.

In any form of learning where sound must be identified in passing, this technique has striking possibilities. That is why educators are now conducting experiments for using it in language work and why teachers of dancing, poetry, literature and dramatics are increasingly interested.

• UTILIZING AUDIO-VISUAL TECHNIQUE •

VISUALIZING REPORTS TO EDUCATION BOARDS

by Maurice C. McCann, Chairman
Audio-Visual Committee, Racine (Wis.) Schools

A new equation in
modern teaching...



TEXTBOOK + CORRELATED FILMS
= An ideal teaching combination

A Facts and Figures of Racine

School	No.	pop	Films	Cost	Postage
Elementary	13	5161	630	1955. ⁵⁰	72. ⁰⁰
JUNIOR HS	4	2067	987	1514. ⁷⁰	256. ⁰⁰
Senior HS	2	2025	248	1604. ²⁰	225. ⁰⁰
Totals	19	9253	1865	5074. ⁴⁰	553. ⁰⁰

Gaining And Holding Interests

Wood + Freeman - Of 87 teachers 86 said more interest was aroused. 82 remarked through AV aids interest was sustained for longer periods of time.

Hawilton + Tilton - Indicated an increase in voluntary participations in recitations by pupils. Also 40% increase in pupils outside reading was noted by teachers.

BELIEVING definitely in audio-visual techniques, we decided on that medium to present our report to the Board of Education. This report was to be the culmination of two years of research and study by the people appointed to the city Audio-Visual Committee Council. The report first was presented to the Curriculum Council, approved and recommended for presentation to the Board of Education.

The committee decided at an early meeting to work out the following points as a basis for its final report to the Council and the Board.

- (1) The philosophy of audio-visual education.
- (2) Survey of audio-visual equipment materials in the public schools.
- (3) 16mm sound films, filmstrips and slides used in Racine public schools.
- (4) Possibility of establishing a film library for the public schools.
- (5) Recommendations.

Series of Charts Photographed for Slides

We made a series of 21" x 30" tag board charts on the material gathered. The charts then were photographed with an Argus C-35mm camera using two #2 photo-floods on Pantomic film with an exposure of 2 1/4 seconds and F.18. The film was developed, cut into slides, put in binders and organized into the sequence we desired. (Several of the slide illustrations are shown here).

After the committee had reviewed the slide report, the presentation was made before the curriculum council and then reorganized with slight revisions for presentation to the Board of Education. The idea of presenting an audio-visual report through its own medium appealed greatly to the Board. It demonstrated our ability in being able to make a comprehensive report completely understandable and interesting through the use of the very medium we were recommending for expanded use in the Racine public schools. A few of the key recommendations which were presented at the close of the slide presentation are as follows:

- (1) Tested and valuable teaching films to be purchased for Racine.
- (2) All teaching films used to be correlated with the courses of study.
- (3) A central film center and depository be set up.

Minimum Equipment for Classroom Utilization

(4) Additional equipment be purchased so that every school may have:

- a. 1 sound projector for every 500 students.
- b. 1 combination slide projector for every 300 students.
- c. 1 opaque projector for every 300 students.
- d. All projection rooms should be sound treated with proper outlets, curtains, and screens.
- e. Classrooms should be properly fitted for projection.
- f. Record player for each floor.
- g. Tape recorder for each building.
- h. Public address system for each school.

(5) An in-service training program for teachers be established at once.

The Board of Education is vitally interested in the problems of the schools. As a result of the work of the Audio-Visual Committee and the presentation to the Board the budget was increased over 100 per cent.

SEE and HEAR



FRANKLIN'S LIFE STORY lives again for the school children of America. Here Franklin is shown as he renounces the apprentice system.



PROVING HIS KNOWLEDGE of printing, young Franklin shows his ability and right to a job with a New York printer.

PRODUCING "BENJAMIN FRANKLIN"

by Laurin H. Healy

Encyclopaedia Britannica Films, Inc.

MANY FILMS have been built around great historical figures.¹ Yet the experiences learned in their production have been of little value. These earlier films were produced for entertainment, and could take liberties with history for the sake of creating a powerful emotional effect. Not so with a film produced for classroom study!

EB Films decided three years ago to launch a series of films on those Americans whose lives contributed importantly to the America of today. History and English classes had no truly authentic films which would recreate the personality of an historical figure, make him live and breathe again, and thus stimulate powerful motivation for students to learn more and understand more about the great men of our national past. Such films, it was believed, would fill a vital place in the school curriculum. *Benjamin Franklin* was one of the first of these biography films and since its release it has proved to be of the most-wanted films in the EBF library.²

Subject Matter Authorities Helped Set Pattern

In planning the series of films, EBF staff members first consulted with subject-matter authorities to plan what the films should contain. As a result of conferences held over periods of many months, an elastic formula was created which has been modified, improved and purified in succeeding films. *This pattern provided*

that the films would show first of all how the personality of each character emerged; how his heredity, parental relationships, early associations and environments produced certain predispositions that were to affect his later life.

The motivation of the individual is, indeed, the principal goal which the films first seek to reach. So in the film on Franklin, the planners first established his relationships with his father and his older brother. They sought to show how the apprentice system affected him, and indicated how these combinations forced him to make his complete and final break with the past when he fled from his enforced apprenticeship, left the New England atmosphere of Boston, and sought a new life in Philadelphia.

The Evolution of a Leading American Statesman

The film then shows how Franklin earned his livelihood as a printer in the City of Brotherly Love, how he wrote both because he wanted to communicate and because he wanted to establish his prestige and thereby increase his fortune; and how he attained preeminence among all the printers of Philadelphia. The film reveals how, as a comparatively young man in his forties, Franklin had achieved financial independence and then devoted the rest of his long life to good works, to civic affairs, to political and diplomatic leadership; and always, busy as he was, to experimentation in the natural sciences.

In the film *James Fenimore Cooper*, the production pattern is perhaps even more evident. The action shows why Cooper wanted to communicate, to whom he addressed his writings, and how his hatred of the prac-

(CONTINUED ON PAGE TWENTY-FOUR)

¹ Encyclopaedia Britannica Films' continuing project to recreate the lives and personalities and significance of great historical figures has proved to be one of the most interesting and difficult ever embarked upon by the educational films producers.

² Other films in the series:

Louisa May Alcott, Daniel Boone, John C. Fremont, Oliver Wendell Holmes, Lewis and Clark, Robert Cavalier De La Salle, John Greenleaf Whittier, Christopher Columbus, Benjamin Franklin, Thomas Jefferson, James Fenimore Cooper, Washington Irving, Henry Wadsworth Longfellow.

AN AUDIO-VISUAL CALENDAR

• FILMS AND FILMSTRIPS TO MATCH THE SEASONS •

HERE'S A VARIETY of classroom films and filmstrips suggested for use with the various seasonal and holiday interests as they occur month by month.

As the teacher looks over the films and filmstrips she will notice that at the primary grade level filmstrips occur in greater numbers. In securing filmstrips it is desirable to consult the administrator or supervisor about the possibility of buying these filmstrips for permanent ownership by the school or school system. Low original purchase costs which vary from \$2.00 to \$4.00 make it highly desirable that filmstrips be purchased for regular use. •

★ JANUARY

Winter Days

- BIRDS IN WINTER. 16mm film. color. Coronet.
- ESKIMO CHILDREN. 16mm film. EBFilms.
- ESKIMOS OF ALASKA. 16mm film. color. Curriculum.
- PLAY IN THE SNOW. 16mm film. EBFilms.
- WINTER ON THE FARM. 16mm film. EBFilms.

★ FEBRUARY

Lincoln's Birthday

- LINCOLN'S BIRTHDAY. filmstrip. color. Young Amer.
- LINCOLN'S BIRTHDAY. filmstrip. color. Pop. Sci.

St. Valentines Day

- ST. VALENTINES DAY. filmstrip. color. Pop. Sci.
- ST. VALENTINES DAY. filmstrip. color. Young Amer.

Washington's Birthday

- WASHINGTON'S BIRTHDAY. filmstrip. color. Young Amer.

★ MARCH

St. Patrick's Day

- IRISH CHILDREN. 16mm film. EBFilms.
- VISIT TO IRELAND. 16mm film. color. Coronet.

Spring

- ANIMAL STORIES. Series. filmstrips. color. Jam Handy.
- JANET VISITS A DAIRY FARM. filmstrip. color. Curriculum.
- JUDY LEARNS ABOUT MILK. 16mm film. Young Amer.
- BIRDS OF THE DOORYARD. 16mm film. color. Coronet.

- SPRING ON THE FARM. 16mm film. color. EBFilms.

- ROBIN REDBREAST. 16mm film. b/w. EBFilms.

★ APRIL

April Showers

- THE LITTLE CLOUD. filmstrip. b/w. SVE.
- WHAT MAKES RAIN? 16mm film. Young Amer.

Easter

- ADVENTURES OF BUNNY RABBIT. 16mm film. EBFilms.
- BROTHER RABBIT AND THE LAR BABY. filmstrip. color. Curriculum.
- PETER RABBIT'S EASTER. filmstrip. color. SVE.
- PETER RABBIT. filmstrip. color. Curriculum.
- EASTER. filmstrip. color. Young Amer.
- THE BABY RABBIT FILMS. 16mm film. Gateway.

Arbor Day

- THE STORY OF JOHNNY APPLESEED. filmstrip. color. SVE.
- ARBOR DAY. filmstrip. color. Pop. Sci.

★ MAY

May Day

- HOW PLANTS LIVE. filmstrip. Pop. Sci.
- FLOWERS. filmstrip. color. Stillfilm.

Mother's Day

- JANET HELPS MOTHER. filmstrip. color. Curriculum.
- MOTHER CARES FOR THE FAMILY. filmstrip. SVE.

★ JUNE

Flag Day

- OUR FLAG. filmstrip. color. Simmel-Meservey.
- THE STORY OF THE AMERICAN FLAG. filmstrip. color. Filmfax.

Father's Day

- FATHER WORKS FOR THE FAMILY. filmstrip. SVE.

★ VACATION TIME

Outdoor Play

- AFTER SCHOOL HOURS. filmstrip. Pop. Sci.
- FUN AT HOME. filmstrip. color. Jam Handy.
- FUN ON THE PLAYGROUND. 16mm film. EBFilms.
- FUN ON A PICNIC. JANET SERIES. filmstrip. color. Curriculum.
- WE VISIT THE SEASHORE. 16mm film. Young Amer.

- SAFE USE OF SWINGS AND SLIDES. filmstrip. Nestor.

★ SEPTEMBER

School Begins

- AT HOME AND SCHOOL WITH TOM AND NANCY. filmstrip series. color. Jam Handy.
- WE GO TO SCHOOL. 16mm film. color. Coronet.
- WE GO TO SCHOOL. filmstrip. color. SVE.
- PETER AND POLLY PUPPET GO TO SCHOOL. filmstrip. Nestor.
- A MORNING IN SCHOOL. filmstrip. Nestor.
- GETTING READY FOR SCHOOL. filmstrip. Pop. Sci.
- A DAY IN SCHOOL. filmstrip. Pop. Sci.

★ OCTOBER

Columbus Day

- COLUMBUS DAY. filmstrip. color. Young Amer.
- COLUMBUS DAY. filmstrip. color. Pop. Sci.

Hallowe'en

- HALLOWE'EN. filmstrip. color. Young Amer.

Autumn

- AUTUMN ON THE FARM. 16mm film. EBFilms.

★ NOVEMBER

Armistice Day

- OUR FLAG. filmstrip. color. Simmel-Meservey.
- THE STORY OF THE AMERICAN FLAG. filmstrip. color. Filmfax.

Thanksgiving

- THE STORY OF THANKSGIVING. filmstrip. color. SVE.
- THANKSGIVING. filmstrip. color. Young Amer.

★ DECEMBER

Christmas

- CHRISTMAS. filmstrip. color. Young Amer.
- THE FIRST CHRISTMAS. 16mm film. color. Filmfax.
- THE NIGHT BEFORE CHRISTMAS. filmstrip. color. Stillfilm.
- GIFT OF ST. NICHOLAS. filmstrip. color. Curriculum.
- THE NIGHT BEFORE CHRISTMAS. filmstrip. SVE.
- THE FIR TREE. filmstrip. color. SVE.
- THE LITTLE MATCH GIRL. filmstrip. color. SVE.
- THE LITTLEST ANGEL. 16mm film. color or b&w. Coronet.
- A VISIT FROM ST. NICHOLAS. 16mm film. color. Coronet.
- CHRISTMAS RHAPSODY. 16mm film. EBFilms.
- MERRY CHRISTMAS. 16mm film. Sterling.

GYMNASTICS

FUNDAMENTALS & TECHNIQUE

By Ernest J. Gershon*

Physical Education Department, LaCrosse
(Wisconsin) State Teachers College

RIGHT: Learning the giant swing with the use of safety devices suggested in film.



THE SOUND motion-picture film, *Gymnastics*, produced in two parts by Paul Hocler Productions in cooperation with the Physical and Health Education and Youth Services Branch of the Los Angeles City Board of Education, is concerned with the presentation of certain fundamentals and techniques of performances on the gymnasium apparatus and tumbling mats.

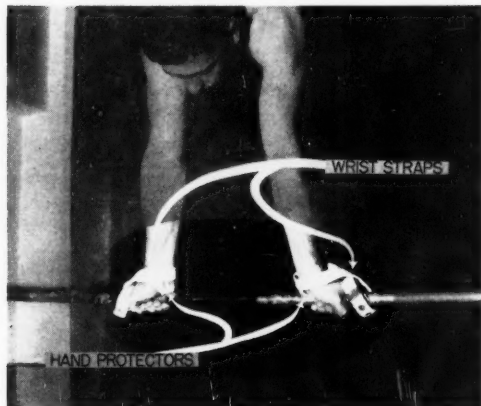
Part One of *Gymnastics* shows action on the parallel bars, climbing rope, long horse and tumbling mats. Advanced performers execute competitive basic moves, various combinations, individual stunts and routines or sequences. Part Two follows the same pattern in describing activities in the free exercise event, the still and flying rings, side horse, and horizontal bar.

It's Useful for All Physical Ed Classes

While this film is directed toward the competitive gymnast, there is still much merit to showing it to groups of neophytes, or to the usual physical education class, as a stimulative orientation to the possibilities of gymnastics as a form of athletic expression.

Gymnastics, as our college group used it, was found

Safety devices in use on the horizontal bar.



to be particularly effective with members of the varsity gymnastic squad. They just couldn't see the film often enough. Each showing produced new reactions to certain techniques and stimulated desire to try stunts not before attempted. Some of the more advanced gymnasts found considerable interest in viewing the film in the action viewer, where they could regulate the speed and analyze every move of a complicated activity.

Especially Valuable to the Gymnast

Students in the Orientation Course for physical education majors showed exceptional interest and enthusiasm. To many of these, who probably never had seen competitive gymnastics, the film proved both instructive and entertaining.

The full effectiveness of the film, however, probably will be felt only in its use by skilled teachers and gymnasts who understand the background of training and experience required for proper and safe execution of the suggested activities. Much will have to be left to the interpretation and experience of the artful coach, if more than entertainment or motivation is expected from having students view this film. The trained teacher and the advanced gymnast will be able to interpret the moves, understand the strength and skill required for their execution, and adapt his changes to their learning problems according to definite plans of action.

Shows Novice Importance of Basic Moves

That the skills portrayed in *Gymnastics* will inspire activity is without question. Even the novice will realize that the acquisition of fundamentals such as the kip, the handstand, the hip circle, and others, will help to carry him along the path to competitive gymnastics. He will see the need for mastery of the basic moves and their place in the formation of combinations in the development of routines or sequences which are artistic and expressive. Suggestions in the commentary (CONTINUED ON THE FOLLOWING PAGE)

* Acknowledgment: The author wishes to express his sincere gratitude to Roy Grade, Marc Burk, and Wayland Behnke of the Camera Club for their production of the photos used in this article, and also to Captain Bob Weiss, Bob Lagerman, Gordie Rogolin and Harry Simonon of the La Crosse State Teachers College Gymnastic Team for their demonstrations of the use of safety devices inspired by *Gymnastics*.



LEARNING THE FULL "TWISTER" with the aid of twisting belt and "spotters."

(CONTINUED FROM THE PRECEDING PAGE)

and visualizations in the picture-story with reference to form, ease of execution, judging standards, and the like, will help the aspiring gymnast acquire methods and habits to assure smooth-flowing performances.

The use to which the gymnastic film may be placed, then, will depend in large measure upon the background and training of the leader and the nature of the group which will use it. If the gymnastic team views it, certain individuals may be alerted to observe those skills which might apply most directly to their learning problems. The usual motion picture is almost always too fast for careful study, so the "action viewer" comes into its own again for individual and small group study and discussion. *Repeated projections, however, bring out the movement patterns so necessary to successful performance, and must not be neglected.* If the average gym class is to use the film, a strictly motivational purpose may be sufficient. Perhaps the film needs only to stimulate pupil activity in a particular tumbling unit or elementary apparatus study.

The average student viewing *Gymnastics* probably will not be aware of the dangers accompanying many of the activities, and of the many, many hours of preparation under careful guidance which went into the achievement of these competent performances. Here again the expert coach and gymnast will be able to point out and use the significant safety measures suggested or employed. Mentioned in the film is the use of magnesium carbonate to prevent slipping, and excellent close-up photography demonstrates its use on the horizontal bar. Protective hand covering and wrist straps for use while performing on the horizontal bar also are mentioned. Every gymnast learns early in his career that "spotters" are essential even for the accomplished athlete, and will make certain that at least two or three of his teammates are standing by ready to aid him.

Here, then, is a film on gymnastics which meets a long felt need in physical education. It is stimulating, provocative, instructional and entertaining. The production marks a milestone in gymnastic literature. •

NEW IDEA !

Field Trip Handbook

by William G. Hart, Director

Dept. of Audio-Visual Instruction, Dearborn, Mich.

A "HANDBOOK OF FIELD TRIPS and Source People" has just been put into the hands of every Dearborn, Michigan, teacher by the Department of Audio-Visual Instruction. This 200-page handbook lists 140 places to visit and nearly 50 local resource people. The form of the handbook and its contents were determined by a field trip committee of teachers working over a period of more than a year.

The selection of field trips began with a list of recommended trips which each teacher in the school system was asked to submit. The teachers also turned in a list of curricular areas in which they wished field trip suggestions, and indicated the kinds of information they wished on field trips.

These Features Are of Especial Interest

Several features of the handbook are of special interest.

1. Complete information is given about each trip. Included are suggested teaching objectives of the trip, information on whom to contact and the telephone number, things to see and do while there, observations enroute, any restrictions such as the age of the pupils or size of the group or visiting hours, travel time required, directions to get there, and a list of other related teaching materials. Most of this information was obtained by means of a personal interview with each institution by the committee chairman, Marshall A. Becker.

2. Local source people are carefully classified as to their special field and potential classroom contribution. Subjects covered range from banking to poultry raising.

Supplementary Information on Planning

3. There is complete supplementary information on all phases of planning a field trip, including suggestions as to preparatory and follow up activities, school system regulations as to field trips, the parent permission form, and a map locating all places listed.

4. A cross-reference index is provided both for field trips and source people.

5. The entire handbook is put up in loose form to facilitate the inevitable changes in the information provided.

Here is a typical page from what our teachers term

The school bus takes us on a field trip . . .





THE FIELD TRIP GUIDE tells whom to call and what to see at this particular food store.

is a most helpful field trip index to their community's resources for better learning:

Dearborn Public Schools

SUGGESTION FOR A FIELD TRIP

PLACE: Fordson Co-Op Store

ADDRESS: 15237 Warren Avenue Between Battie and Coleman

PERSON TO CONTACT: A. R. Williams TEL. NO. LAL 1-9799

OBJECTIVE: To study cooperative endeavor in the merchandising of groceries.

THINGS TO SEE AND DO: Class will be shown through a modern super market. Mr. Williams will give a fifteen minute talk explaining why and how cooperative stores function.

TEACHING AIDS: Have class write Mr. Williams for written material about the Co-operative movement and co-operatives.

OBSERVATIONS ENROUTE: These vary with school making the trip. Students should plan route to be taken.

AGE OF CHILDREN PERMITTED: 12 years and up

SUITABLE FOR GRADES: Junior High School-Senior High School

NUMBER IN GROUP: Any average class

DAYS AND HOURS TO VISIT: Monday through Thursday-9:30 a.m. to 3:30 p.m.

TRAVELING TIME ONE WAY: Varies with the schools

TIME REQUIRED FOR TOUR: About 30 minutes

DIRECTIONS TO GET THERE: Store is located on the south side of Warren Avenue, near Coleman Avenue

GUIDE SERVICE: Will be furnished. Make arrangements with Mr. Williams at least one week in advance.

PARKING FACILITIES: Available on the East side of the store.

EATING ACCOMMODATIONS: None

ADMISSION FEE: None

• CLASSROOM FILM REVIEW •

Federal Reserve System

A New 20-Minute Sound Motion Picture

Tells Background and Methods of Its Operation

ONE OF THE telling forces of the factual screen is its faculty of taking dry statistics and pointing them up by dramatic incident and eye-catching simplification so that audio-visual interest generated at the outset provides momentum for carrying out the educational objective. That fact has been reflected for several years in the use of films to translate large companies' financial statements.

There is increasing use of the screen in similar fields. The operations of the New York Stock Exchange were thus explained in *Money Talks*. Now comes a depiction of objectives and operations of the Federal Reserve System in screen language the student can understand.

In *The Federal Reserve System*, 20-minute sound subject released by Encyclopaedia Britannica Films, the story is developed in three ways to bring out the history, philosophy and methods of the banking operation.

First the film shows what a money panic does to a nation's economic system and how a federal banking organization could have eliminated the temporary money shortage experienced in 1907. Out of such financial crises emerged the Federal Reserve System.

The development is carried through the debates of 1912 and 1913 and illustrated with dramatic scenes out of the lives of Woodrow Wilson, Carter Glass and others who championed the battle for remedial legislation. The third part of the production takes up the broadening of the Federal Reserve Act in 1935 to cushion the economy against depressions like the one in 1929.

Animated drawings to clarify technical aspects supplement the dramatic sequences, and casting was directed toward selection of actors resembling the national personalities portrayed.

Among operational aspects explained are: increasing
(CONTINUED ON THE FOLLOWING PAGE)

BEHIND THIS FACADE lies the financial stability of our nation's Federal Reserve System.





AUTHENTIC DETAIL on the operations of our Federal Reserve System is emphasized in this film.

Classroom Picture of Federal Banking:

(CONTINUED FROM THE PRECEDING PAGE) or decreasing rediscount rates on commercial paper to maintain economic security, changing legal requirements on the ratio of reserves to deposit in member banks, and the Reserve Banks' purchase and sale of government securities on the open market.

Authenticity is emphasized in dialogue and sets. Much of the narrative is from reports, biographies, diaries and other sources of identical verbal record. Reproduction of many sets went into detail for historical accuracy.

Dr. James W. Angell of the political science department of Columbia University collaborated on the film. Top ranking Federal Reserve officials and officers of commercial banks provided suggestions that were adopted.

Produced for junior and senior high school classes in history, economics, civics and related subjects and for use by adult groups, the film is also to be used by the Federal Reserve Board in its own educational program. Board members, after a preview, urged the widest possible distribution. President Thomas McCabe called the production a valuable contribution to education.

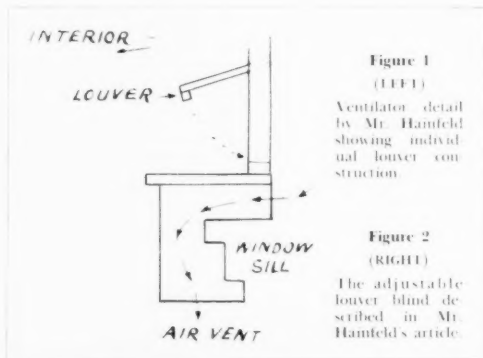


Figure 1
(LEFT)

Ventilator detail by Mr. Hainfeld showing individual louvers construction.

Figure 2
(RIGHT)

The adjustable louvers blind described in Mr. Hainfeld's article.

Less Light • More Air

by Harold Hainfeld
Roosevelt School, Union City, New Jersey

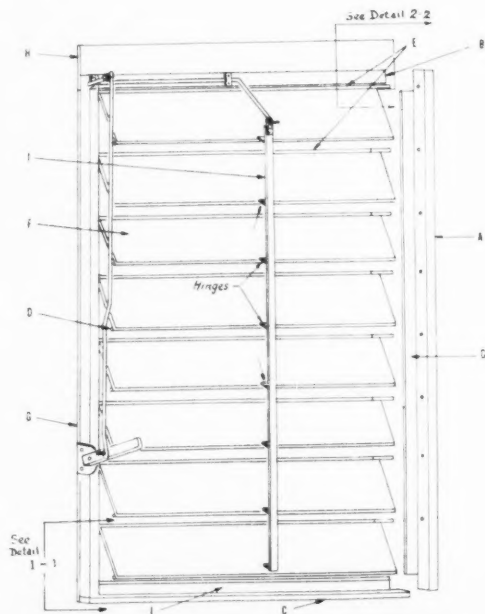
ONE OF THE PROBLEMS faced by teachers and visual coordinators is the darkening and adequate ventilation of the classroom when the teacher desires to use projectable materials of instruction. The industrial arts teacher and junior or senior high school students can aid the A-V program by the construction of this window device.

The device described is an adjustable louver, resembling a Venetian blind, for use in a classroom to exclude daylight when motion pictures, film strips, lantern slides or the opaque projector is used. The installation, which can be permanent or semi-permanent, is operated by a handle which holds the louvers in an open or closed position.

The materials used in the construction are wood, masonite, hinges, metal strip tubing and the necessary nails and screws. Figure 1 shows a partly exploded overall view with the louver opened slightly to show details of construction.

Adequate ventilation is an important consideration where school children are assembled to view projected materials. Figure 2 shows one type which has been used successfully. Dimensions have not been given as they vary for individual installations and are left to the discretion of the user.

Persons interested in more detailed information on this device for darkening classrooms are invited to address the author as follows: Harold Hainfeld, Audio-Visual Coordinator for Elementary Schools, Union City, New Jersey.





SPECIAL SETS were constructed for each film. Here is a corner of the biology classroom.



LIFE-LIKE ACTION situations lend interest to this new series of German Language films.

For Better Modern Language Instruction

THEY'VE JUST MADE another series of motion pictures in the "Halls of Learning" — University of Wisconsin.

Most recent of the cinema output are three new sound films to teach the sound and pronunciation of the German language. These, together with a number one film produced earlier in the year, constitute a pioneer project — a first-time attempt in any language to teach sound and intonation by audio-visual instruction.

Responsibility for the modern language research and teaching method has long been centered in the cooperative effort of the University's departments of German and Comparative Philology. In these two departments the creative work and research efforts of Professors Murray Fowler and Lester W. Seifert have resulted in the creation of original scripts.

Four scripts have to date been filmed and are now currently released for use in German classes in Wisconsin and the nation.

The productions have their "stars" — foreign stars! They are newly-arrived-in-America young German husband-and-wife pair named Eva and Wolfgang Roesler.

Teachers of modern languages, particularly German have been watching the developing series with great interest. The series which will open new vistas in language instruction includes the four following titles:

♦ **German Language Film No. 1*** — All the basic sounds of German are pronounced in simple sentences using present tense. The subject of the dialogue is the arrival in Germany of a friend from America. The action is in a German restaurant.

♦ **German Language Film No. 2** — All the basic sounds of German are pronounced in simple sentences using various tenses. The subject of the dialogue is a departure

for a skiing trip. The action is in a railroad station as the young couple is awaiting the departure of a train for the ski resort.

♦ **German Language Film No. 3** — All the basic sounds of German are pronounced in sentences of different structural types using various tenses. The subject of the dialogue is a picnic students are planning for the following day. The action is in a biology classroom.

♦ **German Language Film No. 4** — All the basic sounds of German are pronounced in sentences of highly complex structural types. The subject of the dialogue is the building of a new house. The action is in the home as a young architect is discussing building plans with the couple for whom the house will be constructed.

The grey-draped Orchest studio, practice place for the University's interpretive dance group, was "location" for the series. There on the top floor of Lathrop Hall was the space, quiet, and privacy needed for the movie undertaking. Five cooperating departments worked cooperatively to finish the "talkies" series.

The actual production was directed by Mr. Herman Engel and Mr. Martin Lobdell of the Bureau of Visual Instruction, University of Wisconsin Extension Division, the producing agent for the language sound films. Technical problems of camera and sound were by the University Photographic Laboratory and the University's radio station WHA.

The purpose of sound motion-picture development at Wisconsin is to document outstanding campus accomplishments in research and methods and to bring this development to the attention and use of interested citizens all over the state.

This is truly a 1950 means of extending the boundaries of the campus to the boundaries of the state — a continuation of a basic University of Wisconsin Extension Division philosophy by capitalizing on a new communication medium.

—Mrs. Violet Howe

* The German Language Series: 2300 feet, black and white, mounted on four 800-foot reels. For rental or purchase apply to Univ. of Wisconsin Extension Division, Bureau of Visual Instruction.

On Producing Benjamin Franklin:

(CONTINUED FROM PAGE SEVENTEEN)

tice of impressment practiced by English naval officers before 1812 haunted his writings. The effect of his childhood upbringing in the frontier land around Cooperstown, his rich father's influence and his tales of Indians were other forces motivating Cooper to become the writer he was. Cooper wrote his Indian stories as social essays addressed to opinion molders, to decision makers, to legislators and governors, but today his tales are read by schoolboys, who find in them no social lessons but only fascinating adventure tales of early Indian battles and pioneer scouting. Cooper left us books that are a veritable museum of Nineteenth Century frontier lore.

A Philosophy of Classroom Film Making

In planning the biography films, EBF was motivated by the two desires of achieving complete responsibility and authenticity. The name of Carl Van Doren is the synonym for these goals in the Franklin film. As editor of Franklin's writings and as the most distinguished biographer of Franklin, Van Doren was awarded the Pulitzer Prize for his definitive biography on the Philadelphian. Fortunately the Franklin film was finished before Van Doren's death.

Van Doren was picked as collaborator on the film after he had been recommended by several historians as the best qualified man to attest to authenticity. On his agreement to serve, Van Doren prepared a brief theme of the film, picking out the most significant events and influences of his life, establishing motivations and listing a dozen or so episodes in his life which best would exemplify this theme.

The first draft of a script was prepared by skilled screen writers who also had a solid background in the study of history. This draft was shown to Van Doren who criticized it, strengthened it, added points of importance that should be included and gave corrections as to historical accuracy. The script was rewritten, incorporating Van Doren's suggestions. It went back to him for more comment, criticism, revision. It was rewritten again and sent back for final approval.

One of the greatest contributions of Van Doren was his deep knowledge of Franklin's own personality and his times, which enabled him to give details of physical appearance, mannerisms, habits and details.

Endorsed and Approved by Franklin's Biographer

Even the film guide was checked and revised by Van Doren before its publication, and *the final result came happily when Van Doren expressed his complete endorsement and approval of the exceptional job done on the film.*

For reasons of efficiency and to make possible the latest and best technical equipment, the biography films were all shot on the sound stages of the Republic Pictures Corporation in Hollywood by the Emerson Film Corporation under supervision of Encyclopaedia Britannica Films. Walter Colmes was producer of the series and now is producing seven more in the series, on such great American statesmen as George Washington, Alex-

ander Hamilton, John Marshall and Andrew Jackson.

Hollywood, with its wealth of authentic historical sets, its property men who in minutes can get any specific item of historical accuracy, was the ideal place for technical production of films of this type.

Months went into the planning and writing of Benjamin Franklin. The shooting itself was so carefully planned that it was done in days. Property men assembled ahead of time all the "props" and costumes needed. Authentic background footage had been photographed at a considerable outlay in Boston and Philadelphia and other places. Actors were typed, cast and selected, and when the cameras rolled, the 80-odd scenes were shot in record-breaking time for an educational film.

As other films in the biography series were produced, the same emphasis was placed on motivation, study of personality development and social effect.

The biography series is a continuing one. Twenty films are now available, and more will follow. Selection of the subjects was difficult and touchy. In general, an attempt was made to pick the most significant, the most studied, and the most important in terms of today's world. So it is obvious that several explorer films were among the first two series to be produced. Boone, LaSalle, Fremont, Lewis and Clark, and Columbus all made geographic contributions evident to everyone today. But the films revealing so graphically and simply the motivations that impelled them on their course make students better understand them and their achievements.

English Literature Films Produced Abroad

In selecting the authors, EBF picked Longfellow, Cooper, and Irving first because of their great influence on their times and on future writing. Holmes, Alcott, and Whittier followed, and now films on English and Scotch writers are being prepared in England. These English films are being photographed at the historical landmarks where men like Shakespeare, Burns and Milton lived and worked. Achieving this authenticity lends more responsibility to the films, EBF's officials feel. Because of their association with the University of Chicago and with eminent collaborators, they have gone all the way to attain this responsibility, not only for technical excellence of production but for subject matter as well.

Actors in the American films were selected from such places as the Pasadena Playhouse, where younger actors of great promise are found. They have plunged enthusiastically into reliving their parts and have made their acting duties in the series a labor of love and spontaneity. The English films have casts selected from the internationally renowned Old Vic Repertory Company, long associated with the names of Lawrence Olivier and John Gielgud.

Throughout the production many planners, writers, authorities and specialists participated. The final result, according to Dr. Brodshaug, was a summation of the combined efforts of not only the entire EBF's organization with all its resources, but also of the Emerson Film Corporation, the Republic Studios, and Carl Van Doren as the authority on the life and times of Benjamin Franklin. ●

Tape Recording Forum

Questions and Answers on Tape Recording Technique and Equipment Conducted by Richard Brower of the Minnesota State Dept. of Education for See & Hear

♦ **QUESTION:** What things must I observe in making the selection of a tape recorder in my teaching situation? I am a junior high school teacher in the social studies and language arts fields.

ANSWER: Unless you are experienced in purchasing and using audio-visual and radio equipment, I strongly suggest that you consult with your school audio-visual director and let him sit in with you on the "deal." If this is not possible, get someone with a basic knowledge of mechanics and electronics to help you. The following suggestions may indicate some of the areas in which to search.

KNOW YOUR DEALER. Be sure that he will have the ability to show you how to operate your machine properly. Instruction manuals, being what they are, are not enough to get you started correctly. *Be sure that he has a repair service and a stock of basic parts for the machine you are considering.* When you get your machine, you will find constant use for it, so you cannot afford to have it tied up for a month or so waiting for repairs. Be sure that you have a chance to see and use the machine for a day or two before you accept delivery. You can be sure that an experienced audio-visual dealer will have checked the machine pretty thoroughly before deciding to add it to his line. Be extremely dubious about drug stores, garages, or like outlets.

LOOK FOR SIMPLICITY. Unless your specific needs demand a professional machine, the fewer controls and parts the better. Adding to the recorder a record player, radio or a P.A. system increases unnecessarily the cost, weight, and, most important of all, the ease of operation. All controls should be clearly marked. One two-position switch (record—play) and one three-position switch (forward—stop—reverse), together with the necessary volume and tone controls and power switch, are all that is needed.

CHOOSE YOUR SPEED. Decide whether you want the 3 3/4" speed or the 7 1/2" speed. Both are satisfactory within their limitations. If you pick 3 3/4" you must be satisfied with about the reproduction you could expect from a good small radio. It will do little good to use better quality speakers, amplifiers, or external speakers, for the basic limitation is the speed itself.

Recording Material from Radio Broadcasts

♦ **QUESTION:** Is it practical to record music and other materials directly from radio broadcasts for use in classroom teaching?

ANSWER: Teachers find this an extremely valuable source of classroom material. No longer is it necessary to request students to listen in out-of-school hours to programs of teaching value. No longer is it necessary to use such a program when it is on the air even though it would be much better teaching procedure to use it two weeks or two months later. Hundreds of schools all

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THE SECOND PART shows routines on the still and flying rings, the side horse, and the low and horizontal bar as well as free exercise demonstrations. The beginner's work on the side horse is analyzed in terms of rough action and indecision. The high bar routines show a variety of movements and dismounts. Judging of such athletic events is explained as being based on the difficulty of the feat and the form of the gymnast. Hesitancy and undirected movements are shown as flaws. Especially the free exercises show individual creativeness and the performer's strength, balance, and timing.

Each of the parts opens with a printed and oral commentary on the development of gymnastic exercises and briefly relates some of the facts about present gymnastic competition. In both parts experienced and inexperienced gymnasts are pictured going through routines and parts of routines of high and intermediate difficulty. In all demonstrations slow-motion and close-up photography are used to show the details of performance. The narrator consistently names the stunts and comments on the form and degree of perfection with which they are executed.

In addition to the many City and County Audio-Visual Directors who have already added these films to their libraries, the University of Notre Dame, University of California, University of Wisconsin, University of Indiana and others, have purchased sets of GYMNASTICS films upon the recommendation of their Varsity Coach.

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over the nation constantly are recording everything from soap operas to symphonies. Round table and panel discussions such as the *University of Chicago Round Table* and *American Forum* are especially popular with the social studies groups, as are various United Nations reports. English teachers tend more toward the dramatic programs. Even "Whodunit" programs of outstanding merit serve as samples of writing techniques and as models for speech in the hands of enterprising classroom teachers.

The question "Is it legal to record broadcasts from the air," has been asked many times by conscientious teachers who want to observe both the spirit and letter of the law as it applies to copyright. The point in question, so far as can be ascertained, has not been completely settled legally by a court action. Until this is done the best suggestion available from attorney-general's opinions and other legal sources would seem to be this:

The material that the teacher records and plays back in class constitutes a legitimate quotation even though a complete work is used. This is because the preparatory and follow-up work by the teacher in using this material is considered the important part of the lesson and the actual program assumes a minor role of quoted material. Furthermore, there are no fees or charges made for the use of this material in class, and so its use does not constitute public performance for profit.

Therefore, its use in class is presumed by school authorities to be permissible under the existing copyright laws until an actual court case clarifies the question.

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A. H. Rice Co., Inc., 78 West Central Street, Manchester.

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Association Films, Inc., 35 West 45th St., New York 19.

Council Films, Inc., 50 N. Main St., Homer, N. Y.

Jam Handy Organization, Inc., 1775 Broadway New York, N. Y.

Visual Sciences, 599SH Sullern.

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Karel Sound Film Library, 214 Third Ave., Pittsburgh 22.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville 7.

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Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

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Jasper Ewing & Sons, 227 S. State St., Jackson 2.

• TENNESSEE •

Southern Visual Films, 686-689 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 21 E. Eighth Street, Chicago 5.

Association Films, Inc., 206 S. Michigan Ave., Chicago 3.

Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• IOWA •

Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

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Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

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Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.

• OHIO •

Academy Film Service, Inc., 2300 Payne Ave., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Jam Handy Organization, Inc., 310 Talbot Building, Dayton 2.

WESTERN STATES

• CALIFORNIA •

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Jam Handy Organization, Inc., 7016 Hollywood Blvd., Los Angeles 28.

Association Films, Inc., 351 Turk St., San Francisco 2.

• OREGON •

Moore's Motion Picture Service, 306 S.W. 9th Avenue, Portland 5.

• TEXAS •

Association Films, Inc., 1915 Live Oak St., Dallas 1.

Audio Video, Incorporated, 4000 Ross Avenue, Dallas 4, Texas.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

• UTAH •

Deseret Book Company, 41 E. So Temple St., Salt Lake City, 10.

CANADA

Audio-Visual Supply Company, Toronto General Trusts Building, Winnipeg, Man.

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